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## ANNUAL REPORT

To May, 1881.

The Trustees of the Association for the year ending May 1st, 1881, respectfully report :

The receipts during the year have been as follows :

Cash on hand at the beginning of the year.....	\$ 900 31
Subscriptions to funds, paid in.....	2,038 90
Annual Subscriptions.....	4,370 00
Exhibition, entrance money.....	2,879 25
Sales of Hand Books .....	3,438 80
Department of Public Parks, account of appropriation (maintenance), 1880....	\$7,926 58
Maintenance, 1881.....	8,161 47
Equipment.....	7,750 56
	<hr/> \$23,838 61
Subscriptions for the Industrial Art Schools.....	3,860 92
Periodicals.....	75 00
Loans.....	8,259 11
	<hr/> \$49,660 90

The expenditures have been as follows :

General Expenses.....	\$6,229 54
Maintenance, 1880.....	\$6,781 92
“ 1881.....	10,544 14
Equipment.....	5,632 16
	<hr/> \$22,958 22
Hand Books .....	2,473 91
To S. P. Avery, for balance due him.....	10,000 00
Photographs.. ..	196 45
Periodicals.....	7 65
Printing, Stationery, etc.....	798 33
Interest.....	1,384 35
General Di Cesnola, on account of balance due.....	1,000 00
To the Library.....	250 00
Industrial Art Schools.....	3,695 90
Cash on hand, May 1st, 1881.....	666 55
	<hr/> 49,660 90

The present financial condition of the Museum is as follows:

<b>Total subscriptions to Fund, paid.....</b>	<b>\$350,754 80</b>
<b>Donations, Works of Art .....</b>	<b>130,195 50</b>
<b>Subscriptions to Art Schools.....</b>	<b>4,739 86</b>
<b>Endowment Fund, Art Schools.....</b>	<b>50,000 00</b>
<b>Loans Payable.....</b>	<b>17,393 18</b>
	<hr/>
	<b>\$553,083 34</b>
	<hr/>
<b>Paid for Paintings, Drawings, &amp;c.....</b>	<b>\$145,494 74</b>
<b>Works of Art, Donations.....</b>	<b>130,195 50</b>
<b>Cesnola Collection (\$16,000 still due)...</b>	<b>122,866 98</b>
<b>MacCallum Collection of Laces, etc....</b>	<b>2,445 00</b>
<b>South Kensington Reproductions.....</b>	<b>3,160 76</b>
<b>Etchings.....</b>	<b>3,248 39</b>
<b>Show Cases.....</b>	<b>9,220 15</b>
<b>Furniture.....</b>	<b>1,432 84</b>
<b>Babylonian Cylinders.....</b>	<b>496 71</b>
<b>Oriental Porcelains.....</b>	<b>35,000 00</b>
<b>New York Life Insurance and Trust Co.</b>	<b>50,000 00</b>
<b>Industrial Art Schools.....</b>	<b>4,574 84</b>
<b>Library.....</b>	<b>300 00</b>
<b>Maintenance, balance 1881.....</b>	<b>2,382 67</b>
	<hr/>
	<b>\$510,818 58</b>
<b>General expenses and repairs (balance).....</b>	<b>41,598 21</b>
<b>Cash on hand, May 1st, 1881.....</b>	<b>666 55</b>
	<hr/>
	<b>\$553,083 34</b>
	<hr/>

The present report embodies the history of the institution during the first year of its exhibitions in the Central Park building. This history is full of encouragement, while it presents for the consideration of members subjects of the highest importance with reference to the future.

The members of the Museum of Art and the Trustees whom they have placed in charge desire to give to the Metropolis and the country of which it is the centre, a museum which shall exert a powerful influence for good, on the intellectual character and the

commercial and industrial prosperity of the people. Animated by this desire, they have given in money and works of art, a total amounting to about \$550,000, and the collections which are the result of this are of much greater value. The city, recognizing the moral and material benefits to be conferred on the public by the exhibitions, has spent \$560,000 in erecting and furnishing a building in Central Park, and establishing the collections in it, and has appropriated, through the Department of Parks, an annual sum toward the maintenance of the Museum. This sum has hitherto varied from \$12,500 to \$15,000. One of the conditions of our agreement with the Department of Parks is, that during four specified days of each week the Museum shall be open to the public without charge; the other two days being reserved for the free admission of its members, and of other visitors, the latter at such entrance fee as shall be fixed by the Trustees.

It is known to the members that the Museum has no endowment fund, or other source of permanent and regular income. Our entire support is dependent on substantially three sources. First, the annual appropriation from the city, which is variable in amount, and at its largest, very far from sufficient to cover the ordinary expenses of the year. Second, the fees of annual membership, which during the last year amounted to \$4,370. Third, the receipts at the door for admissions, which during the year have amounted to only \$2,879.25. The receipts from the sale of catalogues are to be offset against the cost of making and printing them; and while some catalogues are in demand and the sales more than cover the cost, others, and these the most expensive, are not sold in sufficient number to meet the cost. All these sources of income are uncertain. It is hoped that the annual membership will increase, and many more will thus contribute to the support of the Museum.

While the income of the institution is thus limited, the expenses are very largely increased by the removal from 14th Street to the present building, and must increase yet more from year to year, as the scope of our usefulness widens and the collections accumulate. It has been only by the strictest economy, by the omission of many expenditures which, if the Museum would be efficient in its purposes, ought to be made, and by personal labor and expense on the part of the Trustees themselves, that they have thus

far been able to carry on your trust. Many absolutely necessary expenses which have been postponed, rather than avoided, must now be incurred. For example among these, it is now important that the paintings, with their frames, which are among our most valuable possessions, should be placed in perfect condition, and restored from the injuries which they have suffered in transfer to, and exposure in this climate. If this work is longer delayed, the continuance of the climatic effects may soon destroy some of the most valuable paintings. In addition to such expenses as this, the Loan Exhibitions, in the present location of the Museum which are by some supposed to be attended with no outlay, do in fact require a large semi-annual expenditure; the mere cost of cartage and freight on each object in bringing it to the Museum, and returning it to the owner, small as it is on one object, becomes a large item of expense in the annual aggregate. The building which we occupy rent-free, is large and new. The necessity of frequent repairs is apparent. The coal for warming the building during the past winter has cost \$2,200. The size of the building and the attendance of large crowds, frequently numbering thousands at a time, requires the employment of an increased force of watchmen; and this increase must continue with the enlargement of the building.

Nor should it be needful to remind the members again, that we ought not to be dependent on voluntary gifts of works of art for the only increase of the instructive value of the Museum. Opportunities for purchase of important objects are constantly given to the Trustees, to one and all of which they are compelled to reply, that we are without funds for any purchase. In some few instances where such opportunities have occurred, the Trustees have been enabled by the liberality of individuals to make valuable acquisitions. In a very large number of cases the opportunity has been lost.

There are two methods, and only two, by which the future of the Museum can be assured. The first is, in claiming from the people for this, and other kindred institutions, that recognition always accorded in Europe, of their important position among educational institutions, and the regular annual appropriation of ample means for their growth and support. There can be no question that if the million visitors to the Museum of the past

year, and the millions who are to come hereafter, should express their wishes as members of the body politic and payers of taxes, they would cordially approve the recognition of the Museum as an educator of themselves and their children. Nor should any intelligent citizen hesitate to acknowledge the effects already produced on the industries of the City and State by our Art Exhibitions, and the direct pecuniary benefit thus conferred on the public. Germany, France and England long since found the value of government support of museums of this class, and the political economy of every European State includes as a principle the necessity of supporting them.

It is unnecessary to show, however, that in a country with political institutions like ours, a Museum of Art would be more certainly useful to the people if independent of municipal or legislative grants. The second method of assuring the future of the Museum is therefore found in providing for it a permanent endowment ample for its support, under the constant supervision of those who have provided the funds and their successors representing them. This can be accomplished if the members of the Museum will give their personal aid, and the work ought not to be doubtful. The gift for the endowment of the Industrial Art Schools hereinafter announced, is a case in point. There are, without doubt, many others who are able, and may be induced to devote money to the permanent good of the city and country, the education of those who have no other access to works of art than in our free exhibitions, the increase of our art industries, the extended attractions of our city as a place of visit and residence.

The last annual report brought the history of the Museum down to a date a few weeks after its establishment and opening in the Park building.

The attendance of visitors during the year has been large; and while the attendance has been greater in the milder months of the year, it is gratifying to record the large attendance during the winter season. From April 1st, 1880, to April 30th, 1881, the total number of visitors was over 1,200,000 :

On pay days, - - - - -	8,577
On free days, - - - - -	1,191,796
	<hr/>
	1,200,373

The first loan exhibition closed in September, and the second, the Winter loan exhibition, opening on the first day of October, closed on the 14th day of April, 1881. The thanks of the members are due to the many citizens who allowed their valuable treasures to be seen by the public in these semi-annual exhibitions. After the death of the late Sanford R. Gifford in 1880, the Museum was enabled, by the kind co-operation of friends of that distinguished artist, to collect a memorial exhibition of his works. This exhibition continued from October 20th to April 1st of the present year, and proved attractive and acceptable to the public.

The Trustees have great pleasure in announcing the gift of \$50,000 to the Museum by one of its earliest patrons, a merchant of this city, to form a permanent fund, the income to be expended in the support of schools of technical art. The donor has especially prohibited the Trustees from recording his name in this report in connection with this announcement. The education of youth in technical art schools has, as the members are aware, always formed a part of the general plan of the institution. Technical schools for the teaching of artisans are essential to the progress of American industrial art. The time has certainly arrived when America should cease to be dependent upon foreign production of beautiful works in any and every department of industry; when American youths should have the facilities for learning how to produce beauty which German, French, and especially English youths have in technical schools. It may be affirmed that in every kind of mechanical work, however inferior its character among the arts, the mechanic who can design as well as do his work, is worth more to himself and to his employer than one who can only follow a director or do that which he has seen done. If American industrial art is to rank with that of European countries, it can only be by having educated artisans. There are thousands of young persons in this city whose talent needs only to be discovered and developed for the supply of the highest class of artisanship in every department of beautiful production. That this talent exists, in abundance, is already manifest in our schools.

It was by the liberality of the same gentleman who has now created an endowment of the schools, that we were enabled in

the winter of 1879-1880, to inaugurate an effort for the establishment in a room temporarily hired in Union Square. The effort was successful, and no doubt remained as to the practicability of accomplishing great good in this way. During the last fall and winter, the schools have been continued at 1st avenue and 68th street, in a building furnished by Mr. Richard T. Auchmuty in pursuance of his proposal, which we communicated in our last annual report, and largely at his expense. Their success has been equal to the hopes of the Trustees. In consequence of delay in completing the building, the schools were not opened until December 6th, 1880. Applications for admission were received up to March 1st, and in all 143 names are on the roll, divided as follows :

#### 1st. CLASS IN DRAWING AND DESIGN.

The Instructor is Mr. Alfred Colin. Afternoon Classes from 1 to 4 o'clock on Tuesdays, Thursdays and Saturdays; members 7; average attendance 4. Evening Classes Mondays, Wednesdays and Fridays; members 24; average attendance, 15. The Committee in charge report excellent work from the pupils. The Committee doubts, however, whether an afternoon class not connected with the trade can ever be more in this city than a refuge for children and amateurs.

#### 2d. CLASS IN MODELING AND CARVING.

The Instructor is Mr. Jas. Smith. Members, 27; average attendance, 18. After drawing from the original or a cast, the pupils model, and several are now carving in wood.

#### 3d. CLASS IN CARRIAGE DRAFTING.

Instructor, Mr. John D. Gribbon. Members, 21; average attendance, 16. In this class the Committee have had the co-operation of the National Carriage Builders' Association, who have defrayed a large part of the expense and given valuable practical aid. A Special Committee of that Association has been associated with the Museum Committee. The work done has been admirable.

#### 4th. CLASS IN DECORATION IN DISTEMPER.

Instructor, Mr. C. Crawford Pyne. This class began on December 15, 1880; members, 13; and as most of them desired to be taught the rudiments of practical fresco work, the course this



year has been limited to lining, stencilling, shading and so forth. Some work has been done in the principles of color and ornaments, as well as on figures.

#### 5th. CLASS IN PLUMBING.

This class began work February 21st. It meets two evenings per week, and after instruction in drawing by the Manager, hears a lecture on sanitary subjects by Mr. C. F. Wingate. Members, 50; average attendance, 30.

The following is the Financial Statement for the past year :

The receipts up to April 1st, 1881, were as follows :

Fees for Tuition, Dec., 1880.....	\$237 00
Jan., 1881.....	106 00
Feb., 1881.....	211 00
March, 1881.....	53 00
	<hr/>
	\$607 00
Cash received from the Treasurer for expenses.....	3,179 41
	<hr/>
	\$3,786 41

The disbursements were as follows :

For month of Dec., 1880.....	\$1,736 91
“ Jan., 1881.....	577 06
“ Feb., 1881.....	714 32
“ March, 1881.....	758 12
	<hr/>
	\$3,786 41

The arrangement made with Mr. Auchmuty has been terminated this spring; and it is hoped that the Trustees will be able to open the schools in the autumn, in a more central location. When the building in the Park is extended, it would add much to the usefulness of the Schools and the facilities of instruction if they could be accommodated in the building, with access to the collections.

An Art Library for the use of visitors is an essential part of the working plan of the Museum, which hitherto it has not been possible to enter on. The increase of the exhibitions and the necessity of books of reference for the use of the Director and his assistants in preparing catalogues, has led to a more systematic

attempt to gather a library. This is now a pressing demand, and to supply the immediate want, the Trustees ask the contribution of Works on Art and kindred subjects. A small beginning has been made. The Librarian reports that on the first of November last the Library contained 64 bound and 132 unbound books and pamphlets. Since that date have been added by gift and purchase 173 bound and 78 unbound volumes, bringing the total number up to 447 books and pamphlets now in the Library. In the meantime we are in daily need of encyclopedias, dictionaries, works on painting, history, sculpture, archæology, and art in general. Members will probably find in their libraries very many such works, which will be acceptable and valuable for the use of the Museum. Expenditures of this nature are among the constant necessities of such an institution; but the Trustees have been compelled to confine their purchases to the lowest measure of absolute need; the labor of preparing catalogues has been increased and delayed by the necessity of sending to distant libraries in the city for reference. While the present demand is only for a working library for manifest uses, it is hoped that we shall in time possess a library which will serve all the purposes of references, in all departments of Art, of visitors to the Museum.

During the past year the Museum has received as the gift of Mr. Cornelius Vanderbilt, one of the Trustees, a very valuable and important collection of original drawings and sketches, 690 in number, by old masters of the Italian, French, Spanish, Dutch, and other schools. This collection is of great importance; and having been arranged and catalogued, was placed on permanent exhibition on the first of May, 1881. Mr. Vanderbilt added to his gift the necessary glass cases for the reception and preservation of the collection. He further accompanied his gift with a presentation of a series of ancient Italian wall and fresco paintings which form an important addition to the Museum's galleries of works by old-masters.

Our collections have been enriched during the year by gifts of many other valuable works of art.

Mr. Richard M. Hunt, another Trustee of the Museum, has presented to it a large and fine collection of casts of works of art, ancient and modern, which has already proved its uses in our technical schools, and will be of permanent value for the study of artists and artisans.

The Trustees individually joined in a request to the President, when about to visit Europe, to select an artist to whom he would sit for his portrait, at their expense. He consented to do so, and the portrait, painted by Mr. Leon J. F. Bonnat of Paris, has been exhibited during the past winter in one of the West Galleries. The Trustees have presented this portrait to the Museum as a testimonial of their respect for the President, and their appreciation of his services to the Institution from its foundation.

Mr. A. Goupil of Paris, Mr. Georges Petit of the same city, and Mr. Durand-Ruel, have each given to the Museum an oil painting. Mr. L. P. Everard of Paris, has presented two oil paintings. Mr. Wm. H. Osborn of this city has also presented a large and valuable historical painting. Mr. F. E. Church, one of the Trustees, has presented an oil painting by Rubens, of Helena Forman, his second wife. From Mr. Eakins of Philadelphia the Museum received the gift of an oil painting by himself of "The Chess Players." All these are valuable acquisitions. Other gifts have been received from generous donors, of which a full list is appended to this report.

The building in Central Park now occupied by the Museum has never been large enough to receive and exhibit the collections in our possession; their increase has been great during the year, and the necessity for more room is apparent.

The Legislature has recognized this, and passed an act on the third of this month, authorizing the expenditure of \$240,000 by the Department of Public Parks, with the approval of the Trustees of the Museum; the appropriation being made in sums of \$60,000 per annum, to be placed in the tax levy for four successive years. The bill is now awaiting the Governor's signature to become a law. This amount is believed to be sufficient to provide for the pressing necessities of the institution. The Trustees desire that the appropriation shall be used for the construction of substantial extensions, affording the internal accommodation which the Museum now demands, and that external decoration be left, as far as possible, to the future.

In conclusion, the Trustees revert to the fact that, since the opening of the Museum in the Park to the date of this report, a period of 13 months, the number of visitors to the Museum has been so greatly in excess of anticipations. It is impossible but

that among these hundreds of thousands, many have received benefit in moral and practical instruction, and in refining and elevating influences. The members and the Trustees acknowledge the appreciation of their work expressed by the public, and the hearty support and aid which they have received from the press.

It is proper before closing this report that we should chronicle the erection of the Egyptian Obelisk on a knoll immediately west of the Museum building. The ceremonies by which the Obelisk was presented to the city were held in the Museum building on the 22d of February, 1881. The situation is a commanding one, where the monolith is seen to great advantage in every direction, and is appropriately placed, where, like the Museum collections, it connects the past with the present.

We may rest satisfied that with a continuance of the cordial and united co-operation of the members, the future of the Museum will be fully assured.

By order,

JOHN TAYLOR JOHNSTON, *President.*

L. P. DI CESNOLA, *Secretary.*